

A black and white photograph of Mark Knopfler. He is looking directly at the camera with a serious expression. He is wearing a dark t-shirt and a watch on his left wrist. He is holding an electric guitar, with his left hand on the fretboard and his right hand near the pickups. The background is dark and out of focus.

Guitar Tab Edition

Mark Knopfle

guitar styles

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transcriptions in tab and standard notation
of eight classic songs

This unique folio - the first to present
COMPLETE guitar transcriptions of Mark Knopfler's
music, includes note-for-note playing versions of
eight of his most popular songs

The music is presented in both tablature and standard
notation, complete with lyrics and chord symbols

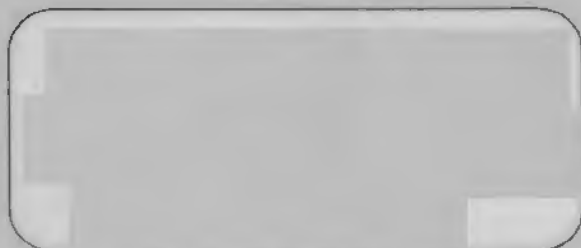
expresso love
love over gold
once upon a time in the west
private investigations
romeo and juliet
sultans of swing
telegraph road
tunnel of love

The book includes:

- In-depth interview with Mark Knopfler about
his own playing style
- Details of Mark's guitars, effects and amplification
by Ron Eve (longtime guitar technician) and
Stephen Marchino (head of production at Pensa-Suhr)
- Comprehensive guide to tab
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Mark Knopfler

guitar styles



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GIBSON "SUPER 400"
MODEL CES
c.1955, s/n 422057



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Mark's guitar style...



"I'm left-handed but I play right-handed. They tried to teach me violin at school for

two or three years - right-handed - so by the time I was 15 I was into the habit of playing that way round. It has some advantages - It obviously means my strong hand is on the neck for a good vibrato. I can pull or bend three strings quite easily.

"When I was learning the guitar I used to play with a pick a lot - a pick is the biggest amplifier there is and not using a pick is the main difference in my style.

GIBSON ES 175,
SUNBURST
c.1960, s/n 510514



"When the fingerpicking style and flatpick style were fusing together for me I realised I was doing things with my fingers that I used to do with a pick, but it was more comfortable and more rhythmic with my fingers. This was well before Dire Straits - I remember being conscious of the style developing when I was sleeping on someone's floor in Turnpike Lane. They had a cheap copy of a Gibson Dove acoustic with very light strings and I realised the pick was becoming redundant.

"I don't play all that much on the road apart from the gigs. In between tours I get the chance to sit down and play a bit - I intend to work out more of a structured routine. I spent some time a few years ago getting some books out and studying a bit because I was being asked to play sessions with proper musicians.

"Working with Chet (Atkins) and other fine musicians like him really helped my playing - you're always learning when you play with good musicians. I like the idea of change - I don't want to stay static. I like the way I play in my heart and I wouldn't want to be anyone else, but I'm conscious that there's a whole world of playing out there that I don't do - it's bottomless, really. If I get a book out I'll find something and make it my own either by adding my own style or because I couldn't play it properly in the first place.

"When I'm working on a solo I don't really know how it comes about. I think not being able to sing means that the guitar becomes like a voice and you make it do things that you wouldn't do otherwise. Perhaps if you can't sing you push a little harder with your instrument but I've never really thought about that.



SCHECTER 'TELE', RED

s/n S8703

This is a great rhythm guitar and often supplies the 'picking rhythm' that is Mark's trademark, exemplified on the track 'Walk Of Life'.



SCHECTER 'STRAT', SUNBURST

c.1980, s/n S8001

Replaced an earlier Sunburst that was stolen. Used on 'Tunnel Of Love' ('Making Movies') and 'Going Home' (theme from *Local Hero*). On 'Assassin Of Love' ('Miracle') it was used through a Fender Vibrolux connected to the Marshall cabinet to achieve the 'Duane Eddy' sound on that track.

"There are lots of guitarists and musicians with tremendous facility but they might not be musicians to me - 'musician' is a difficult term. There's a lot more to it than just technique. Van Morrison has great facility with his voice but not the same facility with piano or guitar but that doesn't matter. He understands what music is and his roots go very deep into Celtic music and the Blues. He is capable of great moments of fusion of the two - that's something that has very little to do with facility or book knowledge. Having good chops definitely helps but it's not the whole story.



SCHECTER 'TELE', RED
s/n SB218
The guitar that eventually replaced Mark's Fender Strat as his workhorse guitar. It features on numerous recordings, for example 'Expresso Love' and later the live versions of 'Sultans Of Swing' and 'Once Upon A Time In The West'.



"I haven't yet managed to get into a professional way of writing. I can see that it's essential for a novelist to do that. I can apply myself better than before but it's certainly something I could work on. I like to get into things where I don't think about music at all, like reading - it's very important to be able to get away from it so you can come back refreshed.

"I like to use dynamics in songs - in *Tunnel Of Love* the music drops down then builds up again. I'm not sure where I get that from but I must get it from somewhere. Most creative people are like sponges - they absorb things and then squeeze something different out. Some songs I like to be linear and stay on the same level like *How Long* and *Calling Elvis*.

"Dynamics are relatively easy to understand but other things I can't explain at all - like the outro of *On Every Street* where the riff repeats over and over. George Martin heard that and said it sounded like Puccini... Or was it Bartók? I can't remember.

"I remember speaking to Pat Metheny and Lyle Mays one day and they said 'Hey, man, How d'you write that *Local Hero* stuff? it sounds like it's a 1000 years old'. Well... I don't know. They're just tunes, you know? I can't even say whether songwriting is getting easier or harder for me but I do think my songs are getting simpler with fewer chords and less ambiguous lyrics. Although if there's a complicated way to do something then I'll probably find it."

(This article is continued in Volume II)





Ron Eve is Mark Knopfler's longtime guitar tech and Stephen Marchino is head of production at Pensac-Suhr. Dave Burrluck talks to them about Strait's guitar sounds.

Mark Knopfler may be synonymous with the Fender Stratocaster but any one who's seen or heard the Straits in the last couple of years won't have missed the Strat-shaped Pensac-Suhr guitar that is Mark's main working instrument. The guitar was hand built by John Suhr in the late '80s. However, John no longer works for the exclusive New York based company. According to Stephen Marchino, currently responsible for hand crafting these guitars with Mas Hino (John's apprentice for six years), he is no longer making guitars but working with electronics wizz Bob Bradshaw in California.



**GIBSON LES PAUL,
SUNBURST**
c. 1986, s/n 12849

The guitar in question features a one piece quilted maple carved top. The body base is mahogany and it has a bolt-on maple neck with 22 fret bound Brazilian rosewood board.

"It's quite a departure from his previous guitars" explains Ron Eve, "the shape of the neck is more of an oval, more an early slim Gibson neck than a Fender. It's slightly wider too and the frets are very high, Mark was "persuaded" to go for a larger fret both in height and width. The action is set pretty much as low as you can go with the barest hint of buzz. Mark plays quite lightly, not heavy at all."



**FENDER STRATOCASTER,
RED**

c. 1960, s/n 68354

Bought second-hand, it had a 'natural wood' finish that was quickly replaced with red lacquer! This guitar features in most of the early Dire Straits' recordings, brought out of retirement for the recording of 'On Every Street' through a Soldano lead, Marshall 4 + 12, modified with a TC2240 DDL effects unit.



Stephen Marchino adds that "the guitars are fretted under tension so very little dressing is required, that's why they play so well. The actual fretwire is Dunlop 6105, tall but not as wide as the 6100. We found the intonation wasn't as good with the really wide wire. The guitar is finished with a special, very thin lacquer by Pat Wilkens."

The double locking Floyd Rose is an unusual inclusion for Knopfler and although the trem is back routed "it's actually screwed up to the body," says Ron. "It's fixed so it's really a non-trem guitar. The main reason is because of the fine tuning at the bridge. The guitar's tuning stability is remarkable."

The guitar is fitted with EMG pick-ups, a full sized '85 humbucker at bridge and the single coil sized SA humbuckers in middle and neck positions. "We use a special technique" (a combination of a capacitor and resistor) "to simulate a split coil on the bridge humbucker when it's switched to position four (bridge and middle pick-up) on the five-way, lever type pick-up selector," continues Stephen.

Apart from a master volume and master tone control, a mid-boost - the EMG SPC Presence control - is activated by pull/push switch in the tone pot. "Mark used that tone for the heavier sounds - like on *Heavy Fuel* and *Calling Elvis* - typically with the bridge humbucker and middle pick-up selected" adds Ron. It's tuned standard with D'Addario .009" to .042" gauge strings. Mark has a spare black Penssa-Suhr, again Strat-shaped, this time with flat topped all mahogany bound body. According to Ron, "the neck has a flatter curve, but the fret set up is the same and the Floyd Rose is functional. He uses that for *So Far Away*."



**PENSA-SUHR,
FLAME MAPLE**
c.1987 s/n 001

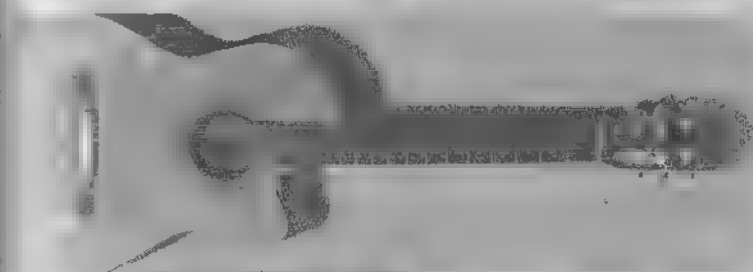
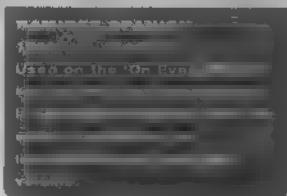
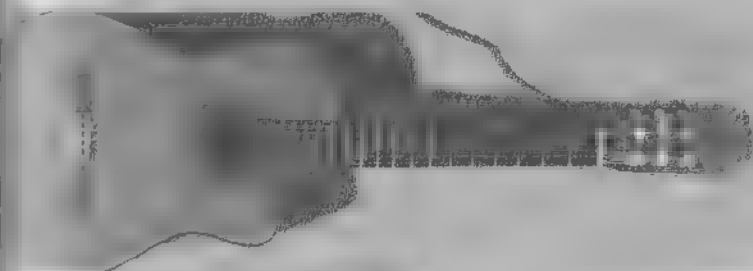
Mark's favourite guitar! Designed on a napkin over coffee with luthier John Suhr and Mark's friend and New York music store owner Rudi Penssa. It features a magnificent one-piece contoured maple top backed by one piece of mahogany and a rosewood neck. Fitted with EMG active pick-up system with switchable mid-boost. Amongst many recent recordings it has been used on 'Feel like Going Home' ('Nothing Buttilies'), 'Love You Too Much' (Jeff Healy) and 'Old Habits Are Hard To Break' (Ronnie Milsep). Played through a Soldano and a Marshall 4 x 12 on 'Heavy Fuel', 'Planet Of New Orleans' and 'Calling Elvis' (all on 'On Every Street').



PENSA-SUHR, BLACK
c.1988, s/n 014

"Mark also has a 'prototype' Pensa-Suhr, tuned to open G (from low to high D-G-D-G-B-D) and used on *Two Young Lovers*. It was the first guitar John Suhr built under the Pensa-Suhr name and has a 001 serial number"

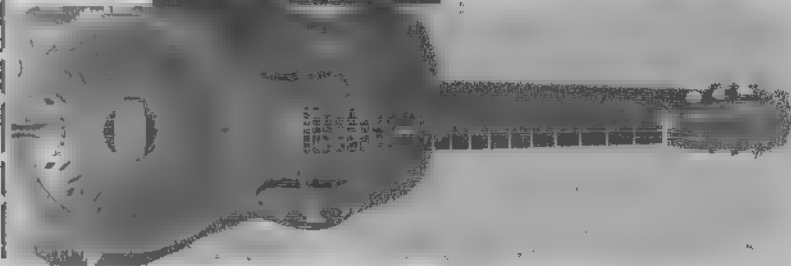
Another John Suhr guitar looks like a white Fender Strat "I think we should come clean about that" says a sheepish sounding Ron. "It's got all the Fender transfers and appears to be a Custom Shop guitar but it's not really. Parts of it are Fender - some parts aren't. John Suhr put it together so I'm not sure exactly what's what. It's a standard Strat format though with three single coils and vintage tremolo". Mark used that on *The Bug* on the last tour and album.



Ron is keen to point out that although certain guitars were used for certain numbers in the studio, and it seems Mark has a lot of Strat-type guitars, each one has its own character.

"So we'll get a basic style of guitar through a basic amp set-up then play with them a bit

The two most important tools in a guitar tech's kit are a crystal ball and a magic wand - I have to predict what Mark will use. If I've heard the songs prior to the session I'll have a good idea of where he's heading. As for amps, I always take in the Soldanos as well as a range of things like old Fender amps.

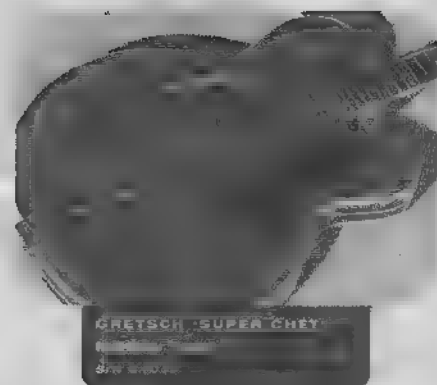


"On the last album we mainly used Soldano, except, for example, *Fade to Black*, where we used his '53 Gibson Super 400 through one of the vintage Fenders, I believe a Vibroverb

"That Gibson is worth around £20,000 I wasn't at all happy about taking that on the road I can assure you. Accidents do happen, not to mention theft, so it stayed in its flight case till about five minutes before the show, then put straight back again.

"Live, to an extent, we have duplicate guitars but others aren't covered, like Mark's National - we only have one of those. I've certainly had a couple of tense moments on tour - I took the Pensa-Suhr out of the guitar rack to pass it to Mark, I thought I felt something wrong but it was too late to check. I gave it to him but what had happened was that the top string had caught on the stand and stretched - the top E was down about a tone - but by then he was on stage

"Mark is certainly a hard task master and has high expectations and is perhaps a little intolerant to things going wrong. Looking back over the number of shows and the number of guitar changes - there's a change each song, sometimes two, then there's amp and effects changes - we're talking less than 1% when there may be a small problem. For example, once he walked on, put his foot on the Ernie Ball volume pedal and the string mechanism broke. Now I'd checked that before the show - I couldn't predict it - and he got a bit upset."



Of course strings are changed every show and Ron will do basic work on the guitars where necessary, a fact noted by Pensa Suhr's Stephen Marchino who remarked how well Ron looked after the guitars. "I'm not a guitar expert, I'll do neck and fret adjustments but I wouldn't dream of doing a re-fret. I haven't needed to but I remember about three quarters of the way through a tour considering a re-fret on one guitar but it's such a major thing and it really changes the feel of the guitar. Mark is extremely sensitive to the set-up so I try and avoid it. I had to dress the frets, due to wear, on the Pensa-Suhr and that was fairly tense for a week."

(This article is continued in Volume II)





sultans of swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Vx

You get a

Gtr 1

Gtr 3

Electric Guitar 2 doubles

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C B \flat A A7

sh1-ver in the dark, it's rain-ing in the park, but mean - time,

Dm C B \flat A F

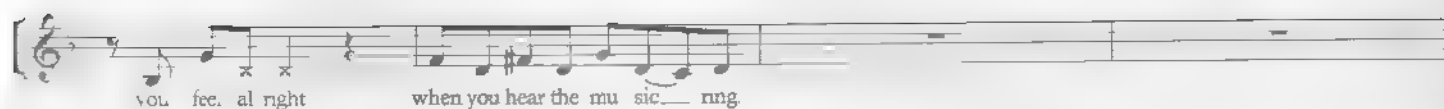
south of the ri-ver you stop, and you hold ev-ery-thing

0:26 C B \flat

A band is blow-ing Dix - ie dou-ble four — time,

Dm

Bb



0.42

Dm

Bb

A



Bb

A

F

— they hear the jazz

go down

55

Corn-pe ti- tion in oth- er pla ces,

er, but the horns, they blow-ing that sound,

Electric Guitar 2 doubles

way on down south, way on down south

way on down south, way on down south

You check out

Guitar George, he knows all the chords,

mind, he's strictly rhythm, he doesn't want to make it city or sing,

yes, and an old guitar is all he can afford

Dm

when he gets up un-der the lights_ to play his thing

when he gets up un-der the lights_ to play his thing

And Har-ry does-n't mind if he does-n't make the scene,

Handwritten musical score for "The Ballad of the Flag". The score is written on five systems of staves. The first system includes a vocal line with lyrics and a guitar line. The second system continues the vocal line. The third system features a guitar line with a complex, repetitive pattern. The fourth and fifth systems continue the guitar line. The score is written in a clear, legible hand.

Chords: Dm, C, Bb, A, A7, F

Vocal Line:

he's got a day - time job, he's do - ing al - right,

Guitar Line:

8

12 14 9 10 9 10 9 7 6 4 4 0

Musical score for the song "Sav-ing it up, Fri-day night". The score is written for a piano and voice. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Dm". The lyrics are "sav-ing it up, Fri-day night". The score includes a vocal line, a piano accompaniment line, and a bass line. The piano accompaniment features a prominent bass line with many beamed eighth notes. The vocal line is a simple melody. The bass line is a complex, rhythmic accompaniment.

C Bb C

with the Sul - tans, with the Sul - tans of

with the Su. tans of

C Bb C

C Bb C

And a

crowd of young boys, they're fool-ing a-round in the cor-ner.

Chords: Dm, C, Bb, A, A7

drunk and dressed in their best brown bag-gies, and their plat-form soles

Chords: C, Bb, A, A7

They don't give a damn a bout a-ny trum-pet play-ing band,

Chord: C

Dm

Bb

it ain't what they call rock and roll

The first system of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar line. The key signature has two flats (Bb and Eb). The time signature is 4/4. The guitar part features a prominent eighth-note pattern.

Bb

C

and the Sul - tans, yeah, the Sul - tans - are play-ing
the Sul - tans are play-ing

The second system of the musical score. It continues the vocal melody and piano accompaniment. The guitar part continues with the same eighth-note pattern. The key signature remains Bb and Eb.

C

Bb

C

Cre-ole, ba-by,

The third system of the musical score. It continues the vocal melody and piano accompaniment. The guitar part continues with the same eighth-note pattern. The key signature remains Bb and Eb.

E C Bb

ah ah

This system contains the first system of music. The vocal line is in treble clef with a key signature of one flat (Bb). It features two 'ah' lyrics. The guitar line is in treble clef and includes complex chords and arpeggios. The bass line is in bass clef and features a steady eighth-note pattern.

Dm C Bb A C

This system contains the second system of music. The vocal line is in treble clef and features a melodic phrase. The guitar line is in treble clef and includes complex chords and arpeggios. The bass line is in bass clef and features a steady eighth-note pattern.

Dm C Bb A

let ring

This system contains the third system of music. The vocal line is in treble clef and features the lyrics 'let ring'. The guitar line is in treble clef and includes complex chords and arpeggios. The bass line is in bass clef and features a steady eighth-note pattern.

Musical score for "The Ring" from "The Sound of Music". The score is written for voice, piano, and guitar. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked "Moderato". The lyrics are "The Ring". The score includes a vocal line, a piano accompaniment, and a guitar part. The guitar part is written in standard notation with fret numbers and includes a section labeled "Guitar".

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, starting with a bass clef. The third and fourth staves are additional piano accompaniment, also starting with a bass clef. The music is written in a simple, handwritten style. The lyrics "The Rose Tree" are written below the first staff. The score includes a key signature change from B-flat to C major, indicated by a "C" above the staff. The piece ends with a double bar line and a repeat sign.

Dm C Bb

4 13
Dm C Bb A

And then the man, he steps right up to the mic - ro-
phone,

Dm C Bb A F

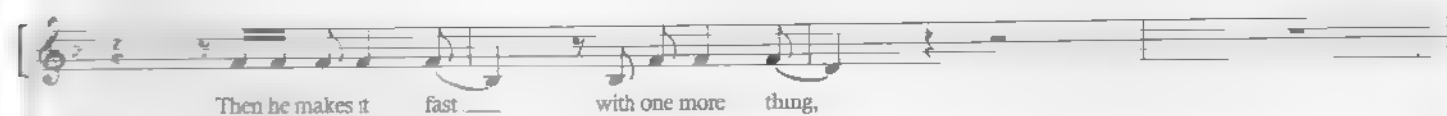
and says at last just as the time - bell rings,

C



Bb

Dm



Bb

C



Chords: C B \flat C

wing

Chords: C B \flat C

Chords: Dm B \flat C

3

B \flat

C

This system contains the first system of musical notation. It includes a treble staff with a key signature of one flat (B-flat) and a common time signature. The bass staff shows complex chordal textures with many notes beamed together. Fingerings are indicated by numbers 1-4 on the left hand and 8-10 on the right hand. Chord symbols B \flat and C are present above the staff.

5 11

Dm

C

B \flat

This system continues the musical notation. It features a treble staff with a key signature of one flat and a common time signature. The bass staff shows complex chordal textures with many notes beamed together. Fingerings are indicated by numbers 1-4 on the left hand and 8-10 on the right hand. Chord symbols Dm, C, and B \flat are present above the staff.

Dm

8va

C

B \flat

This system continues the musical notation. It features a treble staff with a key signature of one flat and a common time signature. The bass staff shows complex chordal textures with many notes beamed together. Fingerings are indicated by numbers 1-4 on the left hand and 8-10 on the right hand. Chord symbols Dm, 8va, C, and B \flat are present above the staff.

(8va)

C

This system continues the musical notation. It features a treble staff with a key signature of one flat and a common time signature. The bass staff shows complex chordal textures with many notes beamed together. Fingerings are indicated by numbers 1-4 on the left hand and 8-10 on the right hand. Chord symbols (8va) and C are present above the staff.

Chord progression: Dm, C, Bb, C

Staff 1 (Melody):

Staff 2 (Fingerings):

Staff 3 (Bass):

Staff 4 (Bass):

Chord progression: Dm, C, Bb, fade

Staff 1 (Melody):

Staff 2 (Fingerings):

Staff 3 (Bass):

Staff 4 (Bass):

Chord progression: Dm, C, Bb

Staff 1 (Melody):

Staff 2 (Fingerings):

Staff 3 (Bass):

Staff 4 (Bass):

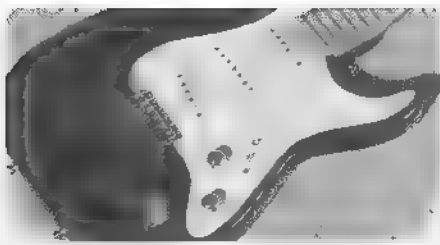
Chord progression: Dm, C, Bb

Staff 1 (Melody):

Staff 2 (Fingerings):

Staff 3 (Bass):

Staff 4 (Bass):



once upon a time in the west

Words & Music by Mark Knopfler

Free time (♩ = 48 approx.)

D5

F

Am

G

F

Voice

Backing
Vocals

Guitar 1
Electric

Guitar 2
Electric

Guitar 3
Electric

rub pick against strings

Am G F a tempo (♩ = 72) Am

[0:26]

D

C

Gtr. 1

Gtr. 2

Gtr. 3

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Am

D C Am

Musical score for the first system, measures 1-10. The score is written for guitar and includes a bass line. The key signature is one flat (B-flat). The time signature is 4/4. The guitar part features a series of chords and arpeggios, with a prominent B-flat major chord in measure 1. The bass line provides a steady accompaniment. The system concludes with a double bar line.

Musical score for the second system, measures 11-20. The score continues the guitar and bass parts. The guitar part includes a section with a 3/4 time signature change in measure 15. The bass line continues with a steady accompaniment. The system concludes with a double bar line.

Am Dm G

1 2 3 4 5 6 7 8

100

Some peo-ple get a cheap laugh break - ing up the speed li-mit,

9 10 11 12 13 14 15 16

D C Am D C

scar-ing the pe-des - tri-ans for a min-ute,

G

ing up pro gress, driv ing on the grass,

D Am C

leav-ing just e-nough-a room to pass, Sun day dri - ver, ne-ver took a

Dm G

oh yeah, once up - on a time in the

Am

west Yes and it's no use say - ing that you don't know no-thing,

Gr

Gr 2

Gr 1

D C Am D C

it's still gon-na get you if you don't do some-thing.

146
Am G

sit ting on the fence, that's a dan-ger-ous course, — oh, you could

D Am C

ev-en catch a bul-let from the peace - keep-ing force, ev-en the he - ro gets a bul-let in the

Am Dm G Am

chest, oh - yeah, once up-on a time in the west.

10 13 10 13 10 13 10 5 7 5 7 8 7 5 7 5 6 7 6

Oh 8va

16 17 18 14 14 14 14 17 17 14

Am D C Am

8va

D Am

8va

C Am Dm G

let ring

8va

Handwritten musical score on page 38. The score consists of five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The fourth system has a bass clef and a key signature of one sharp (F#). The fifth system has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. There are also some handwritten annotations and a small diagram of a guitar fretboard in the top right corner.

Handwritten musical score on page 39. The score consists of five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The fourth system has a bass clef and a key signature of one sharp (F#). The fifth system has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. There are also some handwritten annotations and a small diagram of a guitar fretboard in the top right corner.

Ma-ma Ma-ry, your child-ren are slaugh-tered, some of you mo - thers ought to lock up your daugh-ters

(Bva)

The first system of the musical score includes a vocal melody line with lyrics, a guitar part with various chords and techniques like bends and slides, and a bass line. The time signature changes from 3/4 to 4/4 and back to 3/4.

Who's pro-tect - ing the in-no-cen - ti?

let ring

The second system of the musical score continues the vocal melody and instrumental parts. It includes a guitar solo section with a 'let ring' instruction. The time signature changes from 3/4 to 4/4 and back to 3/4.

D

heap big trou-ble in the land of plen y

C

3.30 Am

Tell me, how we gon-na do what's best? A - you guess,

G Am Dm G

once up-on a time in the west, oh yeah, once up-on a time in the

once up-on a time in the west, once up-on a time in the

Dm G Am

oh yeah once up-on a time in the west, ooh yeah,

once up-on a time in the west,

Guitar 2 repeats previous 2 bars 7 times

Dm

G

A

Dm

G

once up-on a time in the west

once up-on a time in the west.

Am

Dm

G

Am

up-on a time in the

Dm

G

Am

west

Dm G Am

once up - on a time, oh yeah

once up - on a time in the west,

Dm G Am Dm G

Hey,

once up - on a time in the west, once up - on a time in the

Guitar 3 repeats previous 4 bars to the end

Dm G Am

once up - on a time in the

once up - on a time in the west,



expresso love

Words & Music by Mark Knopfler

(♩ = 138)

D5

Score for the first system of "Expresso Love":

- Voice:** Treble clef, 4/4 time. The staff contains rests for the first four measures.
- Guitar 1 Electric:** Treble clef, 4/4 time. The staff contains rests for the first four measures.
- Guitar 2 Electric:** Treble clef, 4/4 time. The staff contains rests for the first four measures.
- Guitar 3 Electric:** Treble clef, 4/4 time. The staff contains rests for the first four measures.
- Guitar 4 Electric:** Treble clef, 4/4 time. The staff contains a rhythmic pattern of eighth and sixteenth notes, starting with a pickup note in the first measure.

Score for the second system of "Expresso Love":

- Voice:** Treble clef, 4/4 time. The staff contains rests for the first four measures, followed by the lyrics "One two one two two one" under the next six measures.
- Guitar 4 Electric:** Treble clef, 4/4 time. The staff contains a rhythmic pattern of eighth and sixteenth notes, continuing from the first system.

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5/12
D5 [B♭] [G] [C] D5 [B♭] [C]

D5 [B♭] [G] [C] D5 [B♭] [C]

She gets the

D5 [B♭] [G] [C] D5 [B♭] [C]

sun in the day - time, per - fume in the dusk,

D5 [B♭] [G] [C] D5 [B♭] [C]

comes out in the night time with the hon ey suc kle musk, be-cause she

D5 [Bb] [G] [C] D5 [Bb] [C]

smells just like a rose, — and she tastes just like a peach,

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of one flat. The guitar part is in standard tuning with a key signature of one flat. The bass part is in bass clef with a key signature of one flat. The lyrics are 'smells just like a rose, — and she tastes just like a peach,'.

D5 [Bb] [G] [C] D5 [Bb] [C]

she got me walk ing where the wild - life goes, I d do a ny-thing to reach her.

This system contains the next two lines of the musical score. The vocal line continues with the lyrics 'she got me walk ing where the wild - life goes, I d do a ny-thing to reach her.'.

C Bb

And she was made in hea ven, hea-ven's in the world, —

This system contains the final two lines of the musical score. The vocal line concludes with the lyrics 'And she was made in hea ven, hea-ven's in the world, —'. The guitar and bass parts provide accompaniment.

C Bb

oh, she was made in hea-ven, hea-ven's in the world

Bb G

Is this just ex - pres so love? You know I'm cra - zy for the

G7sus4

girl just - a cra - zy for the girl

[Bb] [G] [C] D5 [Bb] [C]

Yeah, she call me just to talk ~ she's my lov-er, she's a friend of mine. She says,

The piano accompaniment for the first system consists of three staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a 4/4 time signature.

D5 [Bb] [G] [C] D5 [Bb] [C]

Hey mis-ter, d'ya wan-na take a walk_ in the wild_ west end some-time? And I get

The piano accompaniment for the second system continues the musical theme from the first system. It features a consistent rhythmic pattern with chords and melodic lines in both hands, supporting the vocal melody.

D5 [Bb] [G] [C] D5 [Bb] [C]

trou-ble with my breath-ing when she says, 'Boys don't know a - ny-thing.' But

The piano accompaniment for the third system concludes the musical phrase on this page. It maintains the same harmonic and rhythmic structure as the previous systems, ending with a final chord and melodic flourish.

[B \flat] [G] [C] 5 [B \flat] [C]

I know what I want, I want ~ yes, I want ev - er

C B \flat

'Cos she was made in hea-ven, and hea-ven's in the world, —
let ring

F C B \flat

oh, she was made in hea-ven, yes, hea-ven's in the world
let ring

1 59
A

B \flat

G

Is this just ex pres so love? See I m cra - zy for the

G7sus4

girl, just - a cra - zy for the girl. yeah, you go on

A F C

Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so right

Bb

I was made to go with my girl just like a sax o - phone

C

was made to go with the night

let ring

227

D5 [Bb] [G] [C] D5 [Bb] [C]

D5 [Bb] [C] [C] D5 [Bb] [C]

Take it, take it

246 D5 [Bb] [C] [C] D5 [Bb] [C]

D5 [B \flat] [G] [C] D5 [B \flat] [C]

She can

254 D5 [B \flat] [G] [C] D5 [B \flat] [C]

raise one eye - brow, put her hand on my hip, and I

D5 [Bb] [G] [C] D5 [Bb] [C]

close one eye now, sweat on her lip, oh and I sur

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (Bb). The lyrics are "close one eye now, sweat on her lip, oh and I sur". The piano accompaniment is written in treble and bass clefs. The chords D5, [Bb], [G], [C], D5, [Bb], and [C] are indicated above the vocal line.

D5 [Bb] [G] [C] D5 [Bb] [C]

-ren-der to the fe - ver, and I sur - ren-der to the will of the night. She

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "-ren-der to the fe - ver, and I sur - ren-der to the will of the night. She". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The chords D5, [Bb], [G], [C], D5, [Bb], and [C] are indicated above the vocal line.

D5 [Bb] [G] [C] D5 [Bb] [C]

love me so ten-der I got to be - lieve her, love, -- her ex-pres so love's al right now

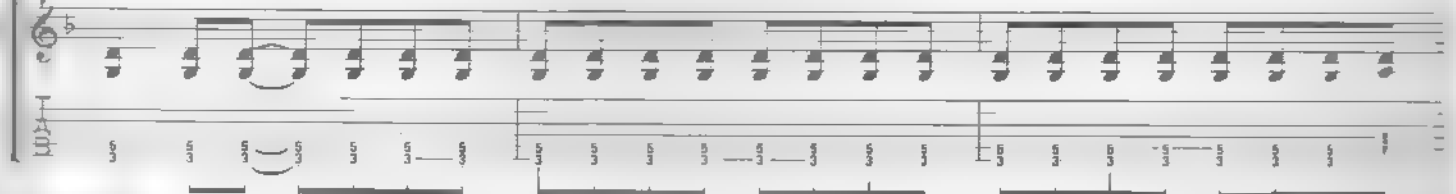
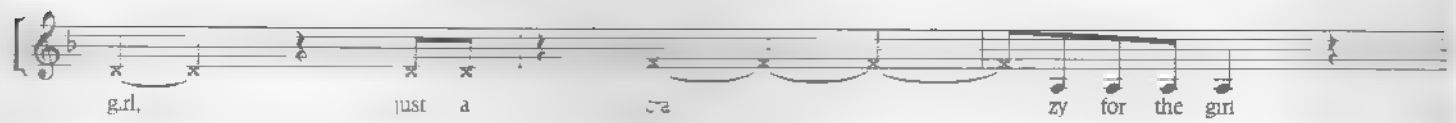
The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "love me so ten-der I got to be - lieve her, love, -- her ex-pres so love's al right now". The piano accompaniment continues with the same complex rhythmic pattern. The chords D5, [Bb], [G], [C], D5, [Bb], and [C] are indicated above the vocal line.

Cos she was made in hea-ven, hea ven s in the world,
let ring

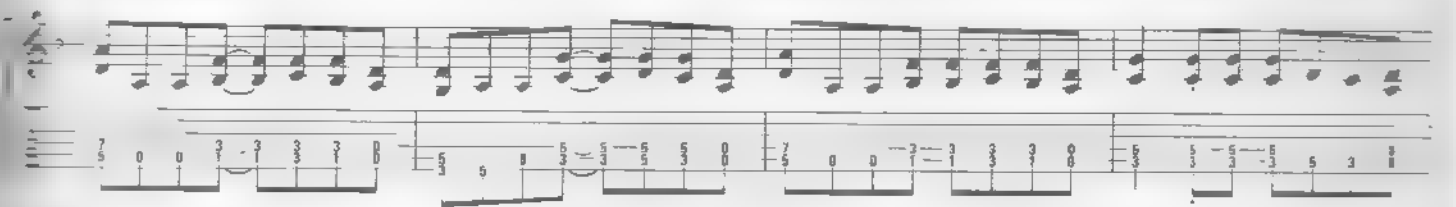
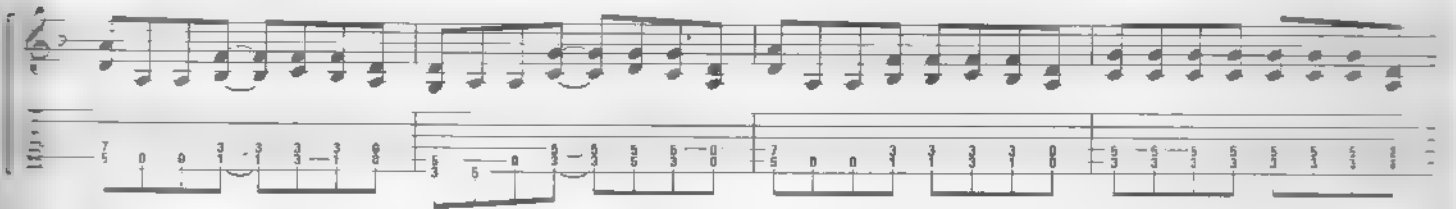
oh, she was made in hea-ven, hea ven s in the world, yeah
let ring

Is this ex pres so love? You know I'm cra - zy for the

G7sus4



Guitar 3 repeats previous 4 bars to the end



D5 [Bb] [G] [C] D5 [Bb] [C]

wi red up on it all fi-red up on it, ex pres so touch woh,

4 13
D5 [Bb] [G] [C] D5 [Bb] [C]

woh

Guitar 4 repeats previous 4 bars to the end

D5 [Bb] [G] [C] D5 [Bb] [C]

Na na na,

D5 [Bb] [G] [C] D5 [Bb] [C]

hey mae - stro, ex - pres - so - now,

D5 [Bb] [G] [C] D5 [Bb] [C]

hey mae stro, she said ex - pres - so - now. Is this an -

fade
[4.41]
D5 [Bb] [G] [C] D5 [Bb] [C]

oth - er one, just like the oth - er one? It's just an -

D5 [Bb] [G] [C] D5 [Bb] [C]

- oth - er one, just like the oth - er, oth - er one, oh -

D5 [Bb] [G] [C] D5 [Bb]

mae - stro, ex - pres so ex -

Chord progression: Bb C F C Bb C

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains a melody with eighth and sixteenth notes, some beamed together. Above the staff are chord markings: Bb, C, F, C, Bb, and C. The middle staff is a guitar line in treble clef, showing fret numbers (0, 2, 4, 3, 2, 2) and fingerings (1, 2, 3, 4, 2, 2). The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords indicated by vertical lines.

Chord progression: C Bb C F

A love-struck Ro-me-o,

The second system continues the musical score. The vocal line (top staff) has a key signature change to C major, indicated by the removal of the flat. The lyrics "A love-struck Ro-me-o," are written below the vocal staff. The guitar (middle staff) and piano (bottom staff) accompaniment continue with similar patterns. Chord markings C, Bb, C, and F are placed above the vocal staff. A measure rest for 22 measures is indicated above the final measure of the system.

Chord progression: Dm C F Dm Bb

sings a street-suss se - re-nade, lay ing ev-ery-bo-dy low, with a love song that he made,

The third system concludes the musical score on this page. The vocal line (top staff) continues the melody with the lyrics "sings a street-suss se - re-nade, lay ing ev-ery-bo-dy low, with a love song that he made,". The guitar (middle staff) and piano (bottom staff) accompaniment provide harmonic support. Chord markings Dm, C, F, Dm, and Bb are placed above the vocal staff. The system ends with a double bar line.

Bb C C Bb

tnds a street light steps out of the shade, says some-thing like, 'You and me babe, how a -

let ring

C F Dm C

bout it? Ju-li-et says, 'Hey, it's Ro-me-o, you nearly gim-me a heart at-tack.'

F Dm Bb C Bb

He's un-der-neath the win-dow, she's sing-ing 'Hey la, my boy-friend's back, you should n't come a round here,

C F B \flat C

sing-ing up at peo-ple like that. A-ny-way, what you gon-na do a-bout it? Ju-hi.

let ring

The first system of the musical score. It includes a vocal line with lyrics, a piano accompaniment with chords and fingerings, and guitar parts. The key signature has one flat (Bb), and the time signature is 7/8. The system ends with a double bar line.

106
F C Dm C B \flat C F C

-et, the dice was load-ed from the start, and I bet and you ex-

Electric Guitar 2 doubles ad lib

The second system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and guitar parts. The system is marked with "Electric Guitar 2 doubles ad lib". The system ends with a double bar line.

Dm C B \flat C F C B \flat Dm B \flat

-plod-ed in - to my heart, and I for-get, I for-get the mov-ie song.

The third system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and guitar parts. The system ends with a double bar line.

128

C A B^b C^b C F

When you gon-na re-a-se It was just that the time was wrong. Ju a et?

Electric Guitar 2 doubles

B^b F C B^b C

F Dm C F

Came up on dif-fer-ent streets, they both were streets of shame, both dir - ty, both mean,

Dm Bb C Bb C F

yes, and the dream was just the same, and I dreamed your dream for you, and now your dream is real

Bb C

How can you look at me as if I was just an-oth-er one of your deals? When you can

fall for chains of sil - ver, you can fall for chains of gold, you can fall for pret-ty stran - gers.

Electric Guitar 2 doubles

and the prom-is - es they hold, you prom-ised me ev-ery-thing you prom-ised me thick and thin yeah

now you just say, 'Oh, Ro-me - o, yeah, you know I used to have a scene with him,' Ju - li -

Csus4 C

et, when-a we made love you used to cry, you said, 'I love you like the stars a-bove, I'll

love-a you till I die.' There's a place for us, you know the mov-ie song

When you gon-na re-al-ise it was just that the time was wrong, Ju-h - et?

C A B \flat Dm C F

2 4 5

B \flat F C B \flat

F Dm C F

I can't do the talks like they talk on the T. V., and I can't do a love song

Dm Bb C Bb

like the way it's meant to be, I can't do ev - ery-thing, but I'll

C F Bb Csus4 C

do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, with you,

let ring

I Dm F

and all I do is miss you. and the way we used to be, all I do is keep the beat,

Dm Bb C Bb C F

and bad com - pa - ny, and all I do is kiss you through the bars of a rhyme, let ring

Bb Csus4 C F C

Ju - lie, I'd do the stars with you a ny - time. Ah, Ju - li - et, when - a we made

Dm C B \flat C F C Dm C B \flat C
 love you used to cry, you said, 'I love you like the stars a-bove, I'll love-a you till I die.' And there's a

The first system of the musical score consists of a vocal line and four guitar accompaniment staves. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: "love you used to cry, you said, 'I love you like the stars a-bove, I'll love-a you till I die.' And there's a". The guitar accompaniment includes TAB notation for the first two staves and standard notation for the last two. The chords indicated above the vocal line are Dm, C, B \flat , C, F, C, Dm, C, B \flat , and C.

F C B \flat Dm B \flat Gm C/A
 place for us, you know the mov-ie song When you gon-na re-al-ise it was

The second system continues the musical score. The vocal line lyrics are: "place for us, you know the mov-ie song When you gon-na re-al-ise it was". The guitar accompaniment continues with TAB notation and standard notation. The chords indicated above the vocal line are F, C, B \flat , Dm, B \flat , Gm, and C/A.

Dm
C
F
Bb

just that the time was wrong Ju 1. et

This system contains the first system of music. It features a vocal melody line with lyrics "just that the time was wrong", "Ju", and "1. et". The guitar part includes a key signature change from C major to Bb major and a time signature change from 3/4 to 4/4. The bass part provides a steady accompaniment.

C
Bb
C
F

This system continues the musical piece. The vocal melody is followed by the guitar and bass parts. The system includes a key signature change from Bb major back to C major.

Bb
C
F
C
Bbmaj7

This system concludes the musical piece. It features the final vocal melody and instrumental accompaniment, ending with a Bbmaj7 chord.

4/4
F

Dm

C/E

F



And a love - struck Ro-mc-o sings a street-suss se - re nade, lay-ing ev-ery-bo-dy low,



Dm

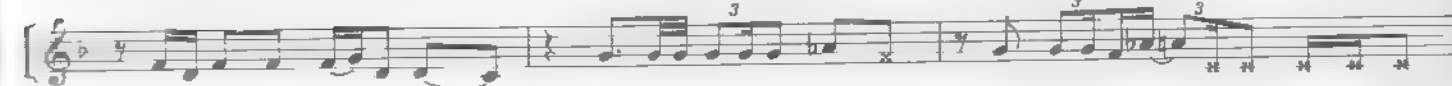
Bb

C

Bb

C

F



with a love song that he made, finds a con-ve-ni-ent street-light, steps out of the shade, he says some-thing like,



4 46

B \flat C B \flat

'You and me babe, how a-bout it?

with echo approx. 1400ms, panned left

C B \flat Cadd9

Bb Caddis Bb
 You and me babe how a - bout it?
 echo off echo on

Musical score for the first system. It includes a vocal line with lyrics, a guitar line with a 'Caddis' section, and a bass line with 'echo off' and 'echo on' markings. The key signature changes from Bb to Caddis and back to Bb.

C 5 08 Bb C echo off

Musical score for the second system. It includes a vocal line with lyrics, a guitar line with a '5 08 Bb' section, and a bass line with an 'echo off' marking. The key signature changes from C to Bb and back to C.

B \flat Cadd9

1 3 3 3

B \flat C

echo on

Acoustic Guitar 3 repeats previous two bars to the end

fade
B \flat C

B \flat

C

The first system of musical notation for guitar, consisting of four staves. The top staff is in treble clef with a key signature of one flat (B \flat). The second staff is in bass clef. The third staff is in treble clef and contains a dense, continuous sixteenth-note arpeggiated pattern. The fourth staff is in bass clef and contains a corresponding sixteenth-note arpeggiated pattern. Chord changes are indicated by 'B \flat ' and 'C' above the first and second measures respectively.

B \flat

C

The second system of musical notation for guitar, consisting of four staves. The top staff is in treble clef with a key signature of one flat (B \flat). The second staff is in bass clef and contains fingerings (5, 6, 7, 7, 5, 3, 5, 3, 5, 3, 5). The third staff is in treble clef and contains a dense, continuous sixteenth-note arpeggiated pattern, with the instruction 'let ring' written above it. The fourth staff is in bass clef and contains a corresponding sixteenth-note arpeggiated pattern with fingerings (2, 0, 1, 3, 5, 5). Chord changes are indicated by 'B \flat ' and 'C' above the first and second measures respectively.

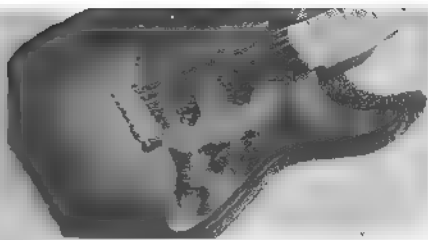
B \flat

C

B \flat

C

The third system of musical notation for guitar, consisting of four staves. The top staff is in treble clef with a key signature of one flat (B \flat). The second staff is in bass clef and contains fingerings (8, 10, 10, 8, 10, 10, 10, 6, 10, 12, 10). The third staff is in treble clef and contains a dense, continuous sixteenth-note arpeggiated pattern. The fourth staff is in bass clef and contains a corresponding sixteenth-note arpeggiated pattern with fingerings (1, 3, 1). Chord changes are indicated by 'B \flat ', 'C', 'B \flat ', and 'C' above the first, second, third, and fourth measures respectively.



tunnel of love

Words & Music by Mark Knopfler

023

(♩ = 136)

B♭

Piano cue

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Chords: Dm F C Dm Eb C

Get-ting cra-zy on the

0:42 Dm F C

waltz ers, but it's the life that I choose, yeah,

G Dm C

sing a-bout the six blade sing a bout the switch - back, and a tor-ture tat - too, and I been rid-ing on a

Dm F C

ghost train where the cars they scream and slam, and I don't know where I'll

G Dm C

re to-night but I'd al ways tel you where I am In a scream ng ng

F C

ces I seen her stand-ing in the light, she had a tic ket for the

Dm C

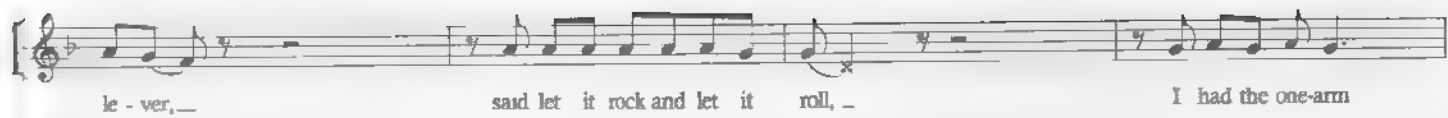
ces, yeah, just like me she was a vic-tim of the night I put my hand up-on the

The musical score is written for a vocal line and a guitar accompaniment. The vocal line is in a treble clef, and the guitar line is in a bass clef. The key signature has one flat (B-flat). The tempo is marked 'moderate'. The lyrics are: 're to-night but I'd al ways tel you where I am In a scream ng ng', 'ces I seen her stand-ing in the light, she had a tic ket for the', and 'ces, yeah, just like me she was a vic-tim of the night I put my hand up-on the'. The chords are G, Dm, C, F. The page is numbered 81 at the bottom.

Dm

F

C

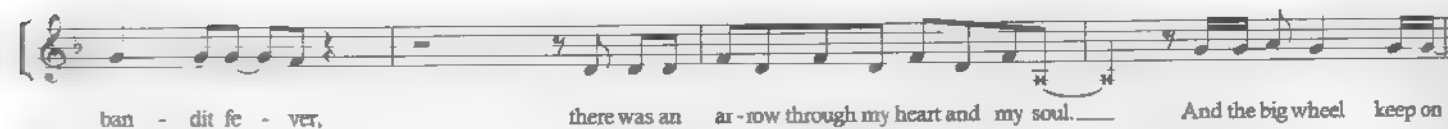


Piano accompaniment for the first system, including treble and bass staves with chords and fingerings.

G

Dm

C



Piano accompaniment for the second system, including treble and bass staves with chords and fingerings.

turn - ing, e - on burn - ing up a bove and I'm just

high on the world, come on and take a low ride with me girl,

152
Dm

F

C

Dm

Bb

C

tun-nel of love, _

yeah, _

love, _ love.

It's just the

Dm

F

C

dan - ger, dan - ger,

a-when you're rid-ing at - a your own risk. _

She said, 'You are the per fect.

G Dm C

stran ger' She said, 'Ba-by, let's keep it like this.' It's just a

2 13
Dm F C

cake . walk twist ing ba by, yes, step right up and see.

G Dm C

'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.' And the big wheel keep on

2:26

Bb C F Bb

turn - ing, — ne - on burn-ing up a - bove, and I'm just

8va

high on the world, come on and take a low ride with me girl, on the

F 9 Am Am/C Dm Bb

tunnel of love, woh, love, love. Well it's been

241 Dm F C Dm Bb C

2 48

Gm7 Bb Gm7 Bb

mon-ey for mus-cle on a an-oth-er whir-h-gig, mon-ey for mus-cle, and-a an-oth-er girl I dig,

Gm7 Bb C

an-oth-er hus-tle just to, just to make it big, and rock-a-way, rock-a-way

Bb/C C

oh, rock - a - way. rock - a - way. And

F C Dm Bb

girl it looks so pret ty to me, like it al - ways did, oh like

C F Bb C

the Span-ish Ci - ty to me when-a we were kds, yeah, grt,

F C Dm Bb

it looks so pret ty to me, just like it al - ways did, oh, like

C F B \flat C

the Span-ish Ci - ty to me when-a we were lads, right

3:33 F C Dm B \flat

oh, la

C F B \flat C

check it out

This system contains the first system of music. It features a vocal line at the top with the lyrics "check it out". Below the vocal line are three guitar staves. The first guitar staff has a treble clef and a key signature of one flat. The second and third guitar staves have a bass clef and a key signature of one flat. The system is divided into four measures by bar lines, with chord symbols C, F, B \flat , and C written above the measures.

3 4 7 F C Dm B \flat

8va

This system contains the second system of music. It features a vocal line at the top with the lyrics "check it out". Below the vocal line are three guitar staves. The first guitar staff has a treble clef and a key signature of one flat. The second and third guitar staves have a bass clef and a key signature of one flat. The system is divided into four measures by bar lines, with chord symbols F, C, Dm, and B \flat written above the measures. The first measure of the vocal line is marked with "8va".

C F B \flat C

This system contains the third system of music. It features a vocal line at the top with the lyrics "check it out". Below the vocal line are three guitar staves. The first guitar staff has a treble clef and a key signature of one flat. The second and third guitar staves have a bass clef and a key signature of one flat. The system is divided into four measures by bar lines, with chord symbols C, F, B \flat , and C written above the measures.

Dm F C Dm Bb C

She took off a sil ver

407
Dm F C

loc ket. She said, 'Re-mem-ber me by this.' She put her hand in my

Handwritten musical score for the song "I Got a Keep-Sake and a Kiss" by J. Williams. The score is written on five systems of staves. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. The fifth system shows the vocal line and piano accompaniment. The lyrics are: "I got a keep-sake and a kiss, and in the roar of dust and".

4 2 1
Dm F C

die sel, I stood and watched her walk a - way,

Handwritten musical score for guitar and voice. The score is written on six systems. The first system shows the vocal line and guitar accompaniment. The second system continues the vocal line and guitar accompaniment. The third system shows the vocal line and guitar accompaniment. The fourth system shows the vocal line and guitar accompaniment. The fifth system shows the vocal line and guitar accompaniment. The sixth system shows the vocal line and guitar accompaniment. The score includes lyrics: "die sel, I stood and watched her walk a - way,". The guitar part features various chords and fingerings, including Dm, F, and C. The vocal part includes lyrics and musical notation.

G C

I could have caught up with her ca - sy c-nough, but some-thing must have made me stay. — And the big wheel keep on

4 35 B \flat C F B \flat

— turn - ing, ne-on burn-ing up a - bove, and I'm just

F 3 3 Am Am/C Dm Bb
 high on this word, come on and take a low ride with me girl, on the

The first system of the musical score includes a vocal melody line with lyrics, a guitar TAB line, and two guitar staves. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "high on this word, come on and take a low ride with me girl, on the". The guitar staves show chords and fingerings for the accompaniment.

F C Dm Bb C
 two ne. of love yeah love, love... love, on the

The second system of the musical score continues the vocal melody and guitar accompaniment. The lyrics are "two ne. of love yeah love, love... love, on the". The guitar staves show chords and fingerings for the accompaniment.

Dm F C Dm Bb C
 tun nel of love, woh, love, love... And now I'm

The first system of the musical score consists of six staves. The top staff is the vocal melody, with lyrics 'tun nel of love, woh, love, love... And now I'm'. Above the staff are the chords Dm, F, C, Dm, Bb, and C. The second staff is the piano accompaniment, featuring a complex rhythmic pattern with many beamed sixteenth notes. The third staff is the guitar accompaniment, showing a series of chords and single notes. The fourth staff is the bass line, with a simple rhythmic pattern. The fifth and sixth staves are additional accompaniment parts, possibly for a second guitar or keyboard.

5:02
 Gm Bb Gm Bb
 search-ing through these car-ou-sels, and the car-ni-val ar-cades, search-ing ev-ery where from stee-ple chase to pa-li-sades

The second system of the musical score continues the vocal melody and accompaniment. It consists of six staves. The top staff is the vocal melody, with lyrics 'search-ing through these car-ou-sels, and the car-ni-val ar-cades, search-ing ev-ery where from stee-ple chase to pa-li-sades'. Above the staff are the chords Gm, Bb, Gm, and Bb. The second staff is the piano accompaniment, continuing the complex rhythmic pattern. The third staff is the guitar accompaniment, showing a series of chords and single notes. The fourth staff is the bass line, with a simple rhythmic pattern. The fifth and sixth staves are additional accompaniment parts, possibly for a second guitar or keyboard.

Gm Bb C

a ny shoot ing gal-le-ry where prom-is-es are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way,

from Cul-ler-coats and Whit-ley Bay, out to rock-a-way. And

F C Dm Bb

girl it looks so pret-ty to me, like it al-ways did,

C F Bb C

like the Span-ish Ci-ty to me — when we were kds,

F C Dm Bb

girl, it looks so pret-ty to me, like it al-ways did, the

C F Bb C

the Span-ish Ci-ty to me when-a we were kids.

F C Dm Bb

C F Bb C

First system of musical notation, featuring a treble and bass staff with a guitar accompaniment. The treble staff includes a melodic line with a slur and a triplet. The bass staff includes a guitar accompaniment with a triplet. Chord symbols F, C, Dm, and Bb are indicated above the treble staff.

Second system of musical notation, featuring a treble and bass staff with a guitar accompaniment. The treble staff includes a melodic line with a slur and a triplet. The bass staff includes a guitar accompaniment with a triplet. Chord symbols C, F, Bb, and C are indicated above the treble staff.

Third system of musical notation, featuring a treble and bass staff with a guitar accompaniment. The treble staff includes a melodic line with a slur and a triplet. The bass staff includes a guitar accompaniment with a triplet. Chord symbols F, C, Dm, and Bb are indicated above the treble staff. A box containing the number 0.20 is located above the first measure of the treble staff.

The musical score is written for guitar and bass. The guitar part (top staff) includes various techniques such as bends, vibrato, and double stops. The bass part (bottom staff) features a steady eighth-note rhythm. The score is divided into two systems, each with a key signature change from C major to F major (Bb).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and guitar. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The guitar part is written on a six-string guitar with a capo on the first fret. The guitar part features a mix of single notes, chords, and a complex rhythmic pattern in the lower register. The vocal part is written for a single voice, featuring a melody that is simple and easy to sing. The score includes a key signature change from G major to F major (one flat) in measure 9, and a time signature change from 2/4 to 3/4 in measure 10. The score is written in a standard musical notation style, with a treble clef for the voice and a guitar clef for the guitar. The score is written in a standard musical notation style, with a treble clef for the voice and a guitar clef for the guitar.

6 5 5 1
F

C Dm Bb

This system contains the first system of musical notation. It features a treble staff with a melody, a guitar staff with fret numbers, and a bass staff with chords. The system includes a key signature change to Bb and a time signature change to 3/4.

C F Bb 8va C

This system contains the second system of musical notation. It continues the melody and fret numbers. It includes a key signature change to F and a time signature change to 3/4.

7 0 9 1
F (8va)

C Dm Bb

This system contains the third system of musical notation. It continues the melody and fret numbers. It includes a key signature change to Bb and a time signature change to 3/4.

C F B \flat C
 (8va) 8va

This system contains three staves. The top staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. It features a melodic line with various notes, rests, and accidentals, including a sharp sign. The middle staff is a bass clef with a key signature of one flat, containing a melodic line with many accidentals and some slurs. The bottom staff is a bass clef with a key signature of one flat, featuring a complex rhythmic pattern of beamed sixteenth notes.

C Dm B \flat
 (8va)

This system contains three staves. The top staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. It features a melodic line with various notes, rests, and accidentals. The middle staff is a bass clef with a key signature of one flat, containing a melodic line with many accidentals and some slurs. The bottom staff is a bass clef with a key signature of one flat, featuring a complex rhythmic pattern of beamed sixteenth notes.

C F B \flat C F
 (8va)

This system contains three staves. The top staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. It features a melodic line with various notes, rests, and accidentals. The middle staff is a bass clef with a key signature of one flat, containing a melodic line with many accidentals and some slurs. The bottom staff is a bass clef with a key signature of one flat, featuring a complex rhythmic pattern of beamed sixteenth notes.

(8va) C Dm Bb C

This system contains a vocal line in the upper register (8va) and a guitar accompaniment. The vocal line has a melodic phrase starting on a whole note C, followed by a series of eighth and sixteenth notes. The guitar accompaniment features a complex, fast-moving line with many sixteenth notes. Chords C, Dm, Bb, and C are indicated above the staff.

F Bb C 7 5 1 F fade C

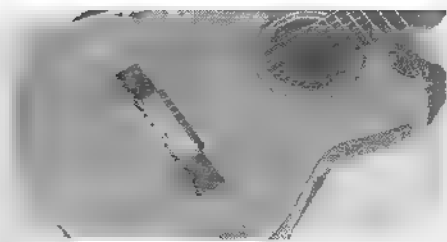
This system continues the musical piece with a key signature change to F major. The vocal line has a melodic phrase starting on a whole note F, followed by a series of eighth and sixteenth notes. The guitar accompaniment continues with a complex, fast-moving line. Chords F, Bb, C, and F are indicated above the staff. A 'fade' instruction is present at the end of the system.

Dm Bb C F

This system continues the musical piece with a key signature change to F major. The vocal line has a melodic phrase starting on a whole note Dm, followed by a series of eighth and sixteenth notes. The guitar accompaniment continues with a complex, fast-moving line. Chords Dm, Bb, C, and F are indicated above the staff.

Bb C F C

This system continues the musical piece with a key signature change to F major. The vocal line has a melodic phrase starting on a whole note Bb, followed by a series of eighth and sixteenth notes. The guitar accompaniment continues with a complex, fast-moving line. Chords Bb, C, F, and C are indicated above the staff.



love over gold

Words & Music by Mark Knopfler

(♩ = 96)

Chords: Bb C Bb Am Dm C

Chords: Bb C Bb Am Dm C *let ring*

Chords: Bb C/E Gm7 Dm Am

Chords: Bb C Bb C

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$\frac{3}{4}$ 40
 F A B \flat Gm7 C Gm7 F/A B \flat

Vx You walk out on the high wi - re, you're a dan - cer on thin ice.

Elec Gtr 2

Ac Gtr

F A B \flat Gm7 C A7 \sharp 5 A7 Dm C C7 E

Vx you pay no heed to the dan - ger, and less to ad vice,

Elec Gtr 2

Ac Gtr

00
 F Gm7 B \flat C A7 \sharp 5 A7 Bbmaj7 Gm7/B \flat

Vx your foot steps are for - bid-den, but with know-ledge of your sin,

Elec Gtr 2

Ac Gtr

F Gm7 Bb F D5 Dm7 Am/C G/B

you throw your love to all the stran- gers, and cau- tion to the wind

Gm/Bb F/A Eb/G D/F# Eb/G

let ring

D/F# Eb/G D/F# Eb/G D/F# D7/A

Chords: Gm, Bbm13, C, C/Bb

with echo

144 F/A Bb Gm C Gm F/A

And you go danc - ing through door-ways just to see what you will

Bb Bb/C F Gm Bb C A7#5 A7

find, — leav-ing no-thing to in - ter-fere with the cra-zy bal-ance of your

Dm C C7/E F Gm7 Bb C
 mind, and when you fi - nal - ly re - ap - pear at the

A7#5 A7 Bbmaj7 Gm7/Bb F Gm7
 place where you came in, you've thrown your love to all the

B \flat F D5 Dm7 Am/C G/B

Vx
— stran gers, — and cau - tion to the wind.

Elec Gtr

Elec Gtr 2

Ac Gtr

2-24 Gm/B \flat F/A E \flat /G D/F \sharp E \flat /G D/F \sharp E \flat /G

Elec Gtr 1

Ac Gtr

D/F \sharp E \flat /G D/F \sharp D7/A Gm B \flat m13

Elec Gtr 1

Elec Gtr 2

Ac Gtr

with echo

It takes love o - ver gold and mind o - ver mat - ter to

do what you do that you must, when the things that you hold can fall and be shat-tered,

run through your fin - gers like dust

3 13

Bbmaj7 Cadd9 C/Bb Am7 Dm Am7

Elec Gtr 1

Elec Gtr 2

Ac Gtr

Bbmaj7 Cadd9 C/Bb Am7 Dm C

Elec Gtr 1

Elec Gtr 2

Ac Gtr

3 33

Bbmaj7 Cadd9:E Gm7 Dm Am7

Elec Gtr 1

Elec Gtr 2

Ac Gtr

$B\flat ma_7$ C $B\flat ma_7$ C

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The first staff has a treble clef and the second staff has a bass clef. The music includes chords $B\flat ma_7$, C, and $B\flat ma_7$.

4
p C B \flat C

This system contains the third and fourth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music includes chords C, $B\flat$, and C.

$B\flat ma_7$ C $B\flat ma_7$ C

This system contains the fifth and sixth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music includes chords $B\flat ma_7$, C, $B\flat ma_7$, and C.

$B\flat ma_7$ C $B\flat ma_7$ C

This system contains the seventh and eighth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music includes chords $B\flat ma_7$, C, $B\flat ma_7$, and C.

4 23

Chord progression: Bbmaj7, C, Bbmaj7, C, C/D

Chord progression: Bbmaj7, C, Bbmaj7, C

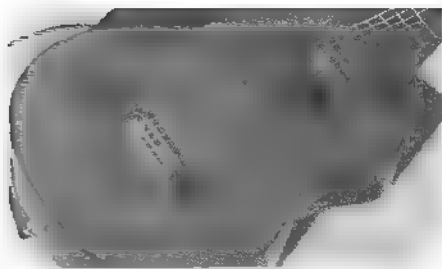
4 43

Chord progression: Bbmaj7, C, C/D, Bbmaj7, C

Chord progression: Bbmaj7, C, Bbmaj7

C C D Bb/G C
 5 2 Bb/G
 Bb/G Bb C
 Vibes cue Vibes continue ad lib to fade

Musical notation includes piano (p), vibraphone (vibes), and other instruments. The score is written in 4/4 time and includes various musical notations such as chords, melodic lines, and fingerings.



private investigations

Words & Music by Mark Knopfler

(♩ = 84)

Em Bm/D A/C# G/B

Voice

Electric Guitar 1

F 4 B7/A Em/G Gdim F#m7b5

10 10 8 10 10 12 12 3 2 0 3 5 5 5 5

6 Em Em Bm/D

0:34

fade in

It's a mys-te-ry to me, the game com-men - ces

5 7 8 9 7 7 7 7

A C# G/B

for the u-su-al fee, ... plus ex-pens-es, con-fi-den-tial in-for-ma-tion,

F/A B7/A Em/G

it's in a di-a-ry, this is my in-ves-ti-ga-tion, it's not a pub-lic in-qui-ry

057 Gdim F#m7b5 B7 Em

Em

Bm/D

I go check-ing out the re - ports, dig-ging up the dirt, you get to meet all... sorts

A/C#

G/B

F/A

in this line of work, trea-che-ry and trea-son, there's al-ways an ex-cuse for it,

B7/A

Em/G

Gdim

and when I find the rea - son I still can't get used to it.

F#m/b5 B7 Em D/F#

Elec. Gtr 2

Ac Gtr

142
 G D Am

And what have you got at the end of the day, what have you got

Elec. Gtr 2

Ac Gtr

Em D/F# G D

to take a-way? A bot-tle of whis-ky, and a new set of lies.

Elec. Gtr 2

Ac Gtr

C B7

blinds on the win-dow, and a pain be-hind your eyes.

Em Bm/D A/C#

G B F A B7.A

Em G Gdim F#m7b5

B7

Gdim

Scarred for life,

Ac Jtr

F#m/b5

B7

no com-pen - sa - tion, pri vate in ves ti ga - tions

3:04

[E]

3:27

let ring

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a complex line with many accidentals and fingerings, including triplets and slurs.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a complex line with many accidentals and fingerings, including triplets and slurs.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a complex line with many accidentals and fingerings, including triplets and slurs.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a complex line with many accidentals and fingerings, including triplets and slurs.

First system of a musical score. It consists of five staves. The top two staves (treble and bass clef) show a guitar-like texture with a series of tied notes and a final chord. The bottom three staves (treble and bass clef) show a more complex melodic and harmonic progression with various note values and fingerings indicated by numbers 1-3.

Second system of the musical score. It also consists of five staves. The top two staves feature a melodic line with a phrase marked "with echo" and a long, sustained note. The bottom three staves continue the harmonic and melodic development with various note values and fingerings.

Third system of the musical score, starting at measure 421. It consists of five staves. The top two staves are mostly empty, with a few notes and rests. The bottom three staves show a complex melodic and harmonic progression with various note values and fingerings. The system concludes with a double bar line and a final chord.

with echo [E]

4/4

4/4

4/4

4/4

4 00

fade in

4/4

4/4

4/4

4/4

Em

4/4

4/4

4/4

4/4

with echo

5.07 5.12

C Em C

5.13 5.18

Em 5.20 fade

5.19 5.23



telegraph road

Words & Music by Mark Knopfler

Free time (♩ = c. 84)

NC

0:23

Voice

Keyboard cue

Electric
Guitar 1

Electric
Guitar 2

Electric
Guitar 3

Acoustic
Guitar 1

Acoustic
Guitar 2

F B♭ F B♭ D F *

+1 +1 +3 +3 +3 +1

*Alternatively, use G tuning and capo 3

0:35

Vx

0:51

a tempo (♩ = 92)

Dm

B♭

Gm7

Vx

Ac
Gtr

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1 32

(♩ = 114)

D5 F/D G/D D D5 F/D C G



A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests, with chords indicated above. The notes are: D5 (quarter), F/D (quarter), G/D (quarter), D (quarter), D5 (quarter), F/D (quarter), C (quarter), and G (quarter). The chords are: D5, F/D, G/D, D, D5, F/D, C, and G.

[illegible]

157
D5 F/D C G D

Elec. Gtr 1

10 9 7 5 7 10 10 7 7

158
Dm Csus4 C F Dm

Vx

Well a long time a - go came a man on a track,

159
C Bb C F C

Vx

walk - ing thir - ty miles with a sack on his back, and he put down his load where he thought it was the best,

160
Bb Gsus4 Gm Gsus4 Gm

Vx

made a home in the wil der - ness

Elec. Gtr 1

Ac Gtr 1

232
F Dm C

Vx

He built a ca - bin and a win - ter store — and he ploughed up the ground by the

Elec. Gtr 1

Ac Gtr 1

B \flat C F C

cold lake shore. The oth - er tra - vel - lers came walk - ing down the track, and they

This system contains the first line of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar line with chords (B \flat , C, F, C) and fingerings. The lyrics are "cold lake shore. The oth - er tra - vel - lers came walk - ing down the track, and they".

B \flat Gsus4 Gm Gm B \flat

ne - ver went fur - ther, no they ne - ver went back.

This system contains the second line of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar line with chords (B \flat , Gsus4, Gm, Gm, B \flat) and fingerings. The lyrics are "ne - ver went fur - ther, no they ne - ver went back."

[2 50]
F Dm C B \flat

Then came the churches, then came the schools, then came the law - yers, then came the rules,

This system contains the third line of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar line with chords (F, Dm, C, B \flat) and fingerings. The lyrics are "Then came the churches, then came the schools, then came the law - yers, then came the rules,".

then came the trains, and the trucks with their loads, and the dir-ty old track was the te-le-graph road.

Chords: C, F, C, B \flat

3:07
D5 F/D G/D D

Chords: D5, F/D, G/D, D

D5 F/D C G D

Chords: D5, F/D, C, G, D

Dm Csus4 C

fade in

Yeah,

Chords: Dm, Csus4, C

3 3 2
F

Dm

C

Bb

then came the mines,

then came the ore,

then there was the hard times,

then there was a war,

C

F

C

Bb

te - le - graph sang a song a - bout the world out - side,

te - le - graph road goes so deep.

Gsus4

Gm

Gm

Bb

F

and so wide,

like a roll - ing ri - ver

Dm C Bb

This system contains three measures of music. The first measure is in D minor (Dm), the second in C major (C), and the third in Bb major (Bb). The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The bass line features a mix of eighth and sixteenth notes, with some triplets. The guitar part includes chords and single notes.

3 58 C F C Bb

This system contains four measures of music. The first measure is in C major (C), the second in F major (F), the third in C major (C), and the fourth in Bb major (Bb). The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The bass line features a mix of eighth and sixteenth notes, with some triplets. The guitar part includes chords and single notes.

Gsus4 Gm Gm Bb F

This system contains five measures of music. The first measure is in G suspended 4 (Gsus4), the second in G minor (Gm), the third in G minor (Gm), the fourth in Bb major (Bb), and the fifth in F major (F). The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The bass line features a mix of eighth and sixteenth notes, with some triplets. The guitar part includes chords and single notes.

Chord progression: Dm, C, Bb

First system of musical notation, featuring a melody line, a fretboard diagram, and a bass line. The melody line has a treble clef and a key signature of one flat. The fretboard diagram shows fingerings for the first three measures. The bass line has a bass clef and a key signature of one flat.

Chord progression: C, F, C, Bb

let ring

Second system of musical notation, continuing the melody, fretboard diagram, and bass line. The melody line has a treble clef and a key signature of one flat. The fretboard diagram shows fingerings for the next four measures. The bass line has a bass clef and a key signature of one flat.

Chord progression: Gsus4, Gm, Gm, Bb, F

4 26

Third system of musical notation, concluding the piece. The melody line has a treble clef and a key signature of one flat. The fretboard diagram shows fingerings for the final five measures. The bass line has a bass clef and a key signature of one flat.

Chord progression: Dm C Bb

The first system of notation includes a treble staff with a melodic line, a guitar TAB staff with fret numbers (13, 15, 10, 14, 15, 13, 12, 13, 12, 10, 13, 12, 13, 15, 13, 15, 16, 13, 10, 12, 10, 12, 10, 12, 19), and two empty bass staves.

Chord progression: C F C Bb

8va

The second system of notation includes a treble staff with a melodic line, a guitar TAB staff with fret numbers (19, 18, 20, 20, 22, 20, 18, 20, 19, 20, 22, 20, 20, 22, 20, 18, 20, 18, 20, 19, 20, 19, 20, 22, 20, 18, 20, 18, 20, 22, 20, 19, 20, 19), and two empty bass staves.

Chord progression: F/D G D

4.42 Dm (8va)

The third system of notation includes a treble staff with a melodic line, a guitar TAB staff with fret numbers (19, 13, 12, 10, 12, 10, 12, 10, 12, 12, 12, 12, 12, 11, 7), and two empty bass staves.

Dm C/D F C G D

And my

4 58
Gm Dm

ra - di - o says to - night it's gon-na freeze, peo-ple driv-ing home from their fac - to-ries, there's

fade in

rit.
C Am Dm Csus4 C

six lanes of traf - fic, three lanes mov - ing slow.

5.22
a tempo (♩ = 69)

Dm Am7 Bbmaj7 Em7b5 Csus4 C Bb Fsus4 F Gm11 Am7

5 50
(♩ = 76)

Bb A7b9 Dm A7#5 A7

Bb Em7b5 C Fm7 Gm7 C Bb

Elec. Gtr 1

Elec. Gtr 3

F#m94 F Gm7 Am7 Bb A7b9

Elec. Gtr 1

Elec. Gtr 3

Dm A7#5 A7 Bb Em7b5

Elec. Gtr 1

Elec. Gtr 3

C Fm7 Gm7 C/Bb F#m94 F

Elec. Gtr 1

Elec. Gtr 2

Elec. Gtr 3

Gm7 Am7 Bb A7b9 *fade in* Dm A/D

Bb Em7b5 F 16 52 Bb C Bb F Gm7 Am

rit. Bb A7 7-06 a tempo (♩ = 116) Dm11 C

F Dm C Bb

like to go to work, but they shut it down, I got a right to go to work, but there's no work here to be found, yes, and they say

C F C B \flat

Vx we're gon-na have to pay what's owed, we're gon-na have to reap from some seed.

Elec Gtr

Ac Gtr

Gsus4 Gm Gm B \flat F

Vx — that's been sowed, and the birds up on the wires, and the

Elec Gtr

Ac Gtr 1

Dm C B \flat

Vx te - le - graph poles, — they can al - ways fly a way — from this rain and this cold, . you can

Elec Gtr

Ac Gtr

C F C B \flat

hear them sing-ing out - their te - le - graph code all — the way —

7 4 8
D5 F/D G D

down the te-le-graph road...

Dm F/D C G D
with echo

D5 F/D G D

Chords: Dm F/D C G D Dm

Vx: Well I'd soon-er for-get, but I re-

Elec Gtr:

Chords: F C Bb

Vx: mem-ber those nights,— yeah, life was just a bet on a race 'tween the lights, you had your

Elec Gtr:

Chords: Bb C F C Bb

Vx: head on my shoul-der, you had your hand in my hair, now you act a lit-tle cold-er, like you

Elec Gtr:

Chords: Gm7 Bb F

Vx: don't seem to care, but just be-lieve in me ba-by, and I'll

Elec Gtr:

Elec Gtr:

Ax Gtr:

Dm C Bb

take you a - way . from out of this dark - ness and in - to the day, from these

[B 47] Bb F C F C F Bb C F C F

ri vers of head lights, these ri - vers of rain, from the an - ger that lives on the streets with their names, 'cos I've

B \flat C F C F B \flat C F C F

run ev - ery red light on me - mo - ry lane, I've seen des - pe - ra - tion ex - plode in - to flames,

This system contains the first line of the musical score. It includes a vocal melody line with lyrics and four guitar parts (E1, E2, E3, and Ac Gtr). The guitar parts feature a mix of chords and single-note lines. The key signature has one flat (B-flat), and the time signature is 4/4.

9:03 B \flat C F C

and I don't wan - na see it a - gain, from

This system contains the second line of the musical score, starting at the 9:03 mark. It continues the vocal melody and guitar accompaniment. The guitar parts include some measures with a 2/4 time signature. The key signature remains one flat (B-flat).

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal line for the lead singer, an electric guitar line, and a bass line. The vocal line has lyrics: "all of these signs say-ing 'Sor-ry, but we're closed', all the way". The guitar line features a prominent arpeggiated pattern. The bass line provides a steady accompaniment. The score is written in G major and 4/4 time.

Musical score for "The Telegraph Road" (1937). The score is for three parts: Vx (Vocal), Tr (Trumpet), and Bb (Baritone). The key signature is one flat (Bb), and the time signature is 4/4. The lyrics are: "down the tele-graph road." The Vx part has a melodic line with a final note on "road." The Tr part has a harmonic line. The Bb part has a harmonic line.

9 32

D5 F D G/D D

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one flat (Bb). The bass staff is in bass clef. The score includes chords D5, F D, G, D, and D. The guitar part includes a triplet of eighth notes and a single eighth note. The bass part includes a triplet of eighth notes and a single eighth note. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Chord progression: D5 F/D C G D

Elec Gtr 1

Elec Gtr 2

10:05
Chord progression: D5 F/D G/D

Elec Gtr 1

Elec Gtr 2

Chord progression: D D5 F/D C

Elec Gtr 1

Chord progression: G D D5 F/D

Elec Gtr 1

Chord progression: G/D D

Elec Gtr 1

10.26

D5

F/D

C

G

Elec.
Gtr.Elec.
Gtr.

D

D5

F/D

G/D

Elec.
Gtr. 1

D

D5

Elec.
Gtr. 1

F/D

C

G

D

10.52

D5

F/D

G/D

Elec.
Gtr. 1Elec.
Gtr.

D

D5

F/D

C

Chord progression: G, D, Dm

Elec Gtr 1

Elec Gtr 3

Ac Gtr 2

Chord progression: F, G, D

Elec Gtr

Elec Gtr 1

Ac Gtr 2

Chord progression: Dm, F, C, G

Elec Gtr 1

Elec Gtr 1

Acoustic Guitar 2 repeats previous 4 bars to the end

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a bass part with a bass clef. The guitar part features a key signature of one sharp (F#) and a 12/8 time signature. The bass part is in a lower register. The score includes a guitar solo section with a key signature change to one sharp (F#) and a 12/8 time signature. The guitar solo is marked with a "G" and a "D" chord. The bass part includes a section with a key signature change to one sharp (F#) and a 12/8 time signature. The score is written for a guitar and bass ensemble.

[illegible][illegible]

Electric Guitar 2 repeats previous 8 bars to end

Elec Gtr 1

8va

(F) G D

11 59
(Dm) (8va) F C G

D Dm 8va F

(G) (8va) D Dm

(F) C G D

Dm let ring F G

12 29
(Dm) D F C

Electric Guitar 1

Chords: G, D, Dm

Lyrics: let ring

Fretboard diagram showing fret numbers (10, 12, 16, 18, 13, 10, 16, 13, 10, 12, 10, 12, 10, 12, 7, 10, 16, 7, 5, 5, 7) and musical notation.

The musical score for 'Elec. Gtr. 1' consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with chords F, G, and D indicated above it. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one flat. It shows the fret positions for the notes in the melodic line, with fingerings (1-4) and bends (marked with a 'b' and a curved line) indicated. The diagram includes a capo on the first fret and a key signature change to one flat.

Elec. Gtr. 1

Chords: Dm, F, C, G, D

The musical score for the electric guitar part consists of two staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. Above the staves, the chords Dm, F, C, G, and D are indicated. The key signature has one flat (Bb), and the time signature is 4/4.

Elec. Gtr. 1

Dm F G D

Solo

Elec. Gtr. 1

12:59

Dm F C G D

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for an electric guitar (Elec. Gtr. 1) and includes a bass line. The guitar part is in the key of D minor and 4/4 time. The first three measures are marked with the chords Dm, F, and G. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing rests. The bass line is written in a simplified notation, using numbers 1 through 5 to represent fret positions on the strings.

The musical score for "The Sound of Silence" is presented in two systems. The first system includes a guitar part (Gtr.) and an electric guitar part (Elec. Gtr.). The guitar part is written in treble clef with a key signature of one flat (B-flat). It features a melody line with a G major chord, a D major chord, and a D minor chord. The electric guitar part is written in bass clef and includes a bass line with a G major chord, a D major chord, and a D minor chord. The second system continues the guitar part with a G major chord, a D major chord, and a D minor chord. The electric guitar part continues with a bass line featuring a G major chord, a D major chord, and a D minor chord. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Elec. Gtr. 1
 F G D
 13 29
 Dm F C G D
 Dm F G D
 Dm (8va) F C G D
 Dm (8va) *let ring*
 Dm (8va) F G
 D Dm F C
fade G D Dm
 F G D

notation & tablature explained

Open C chord



Scale of E major



High E (1st) string
B (2nd) string
G (3rd) string
D (4th) string
A (5th) string
Low E (6th) string

Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol \square . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.



Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

Additional guitaristic techniques have been notated as follows:



Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.



Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.



Artificial Harmonics:

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



Natural Harmonics:

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



Quarter-tones:

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.



Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



Tapping:

Sound notes indicated by tapping - hammering-on with the picking hand at the indicated fret.



Pick Scratch:

Scrape the pick down the strings - this works best on the wound strings.

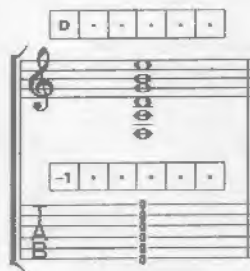


Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings:

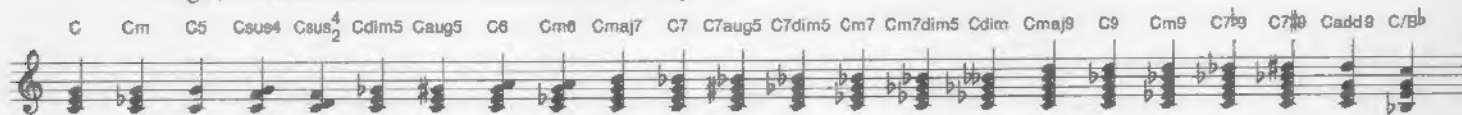
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '-' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.



Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.